

FIRST NATIONAL PICTURE'S MERCHANDISING PLAN FOR

R I C H A R D

BARTHELMESS

in

"CENTRAL AIRPORT"

with

SALLY EILERS • TOM BROWN GLEND A FARRELL

THE STORY

Jim, an expert pilot on a passenger plane, cracks up in a storm. He is rescued and is given a job as a clerk in the bank.

Returning to his home town, he finds that his younger brother, Neil, has taken up flying. When Neil gets a pilot's license, Jim takes his job as a clerk in the bank.

Jill, a professional parachute jumper, comes to the town to give an exhibition. Her parachute is caught in a tree and Jim rescues her, falling in love immediately. Her pilot is killed and Jim is given the job.

Traveling the country together, the two become sweethearts. One night Jim sees in a newspaper that one of his former friends has cracked up and is killed, leaving a wife and two children. Jim remarks somewhat bitterly that a pilot has no right to be married, that they should take their love casually as he and Jill are doing.

Though Jim doesn't really mean what he says, Jill is terribly hurt. A few days later Neil has business in the town where Jim and Jill are giving an exhibition. He immediately falls in love with Jill, throws up his job and insists on traveling with them.

Jim is badly injured trying to halt a runaway plane and Neil takes his place. Recovered, Jim goes to the town where an exhibition is being held, with a wedding ring, plan-

ning to marry Jill. He goes into Jill's room unexpectedly and finds her with Neil. When he tells her they are married.

She tells Jim that she had confessed her relations with him to Neil, and inasmuch as he still wanted to marry her and she thought Jim didn't, she had consented. Jim leaves without a word. He becomes a tramp flyer, wandering from country to country, wherever a flyer is needed for war or other purposes, and is accounted one of the world's greatest aviators.

Finally he lands in Havana, where Neil is now a pilot of a passenger line between Cuba and Mexico. Jim sees Jill accidentally and they fly into each other's arms. She sees the wedding ring which Jim has had made into an amulet and learns the truth. Her heart belongs more to Jim than to Neil.

While they are still clinging to each other the radio announces that Neil's plane is down in a terrific storm at sea. Sea planes go to the rescue but are forced back. Then Jim takes his own plane and goes after Neil, who has never spoken to Jim since the two fought.

After a thrilling battle with the storm, Jim rescues Neil and brings him back to the airport. Next day he says goodbye to Jill and his brother and takes up his wanderings again.



RICHARD BARTHELMESS, star of "Central Airport."

Cut No. 2 Cut 30c Mat 10c

CAST OF CHARACTERS

Jim	Richard Barthelmess
Jill	Sally Eilers
Neil	Tom Brown
Girl in wreck	Glenda Farrell
Swarthy Man	Harold Huber
Mr. Blaine	Grant Mitchell
Eddie	James Murray
Mrs. Blaine	Claire McDowell
Havana Manager	Willard Robertson
Amarillo Manager	Arthur Vinton
Man in wreck	Charles Sellon

OFFICIAL BILLING

First National Pictures, Inc. & Vitaphone Corp presents	
RICHARD BARTHELMESS	100%
in	
"CENTRAL AIRPORT"	75%
with	
Sally Eilers	75%
Tom Brown	75%
Glenda Farrell	35%
Harold Huber	35%
Directed by William A. Wellman	20%
A First National and Vitaphone Picture	40%

PRODUCTION STAFF

Directed by	William A. Wellman
Based on story "Hawk's Mate" by	Jack Moffitt
Screen Play by	Rian James and James Seymour
Photography by	Sid Hickox
Film Editor	James Morley
Art Director	Jack Okey
Gowns by	Orry-Kelly
Technical Effects by	Frank Jackman
Vitaphone Orchestra Conducted by	Leo F. Forbstein

ADVANCE PUBLICITY

(Routine Story)

"Central Airport" Based Upon Today's Air Heroes

Stars Richard Barthelmess in Colorful Drama Showing Exploits of Peacetime Aviators

HERALDED as the "Dawn Patrol" of 1933, Richard Barthelmess' newest picture "Central Airport" comes to the Theatre on for a limited engagement. The super air-thriller glorifies the flying heroes of peace . . . not war . . . and is said to exceed anything that the talented star has ever done.

The powerful story deals with the hazardous lives and the exciting loves of these hardy navigators of the stormy air-lines. Richard Barthelmess plays the part of a returned war hero who pilots trans-continental passenger planes. He crashes his ship, with a heavy toll of lives, and is "grounded." Discredited in the game he loves and the only one he knows, he goes barn-storming with a traveling air-circus, and falls in love with Sally Eilers, a parachute jumper.

Their glamorous love affair and the many thrilling plane crashes build "Central Airport" into a mighty drama. The principals are as reckless with their loves as they are with their lives. But Barthelmess believes that a flyer, with his life always in the hands of fate, is a coward to marry.

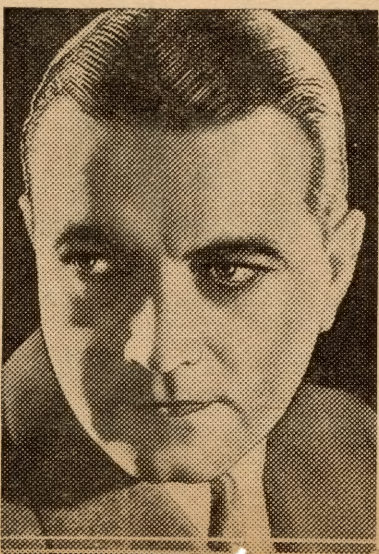
Broken and filled with a savage recklessness when he learns that he has lost his girl forever, Barthelmess turns to any flying job that offers enough danger, whether it's fighting in the Orient, or leading a South American resurrection. He becomes famous even to the far corners of the earth as a pilot who laughs at death, and even goes out of his way to tempt it.

The ending of this throbbing First National spectacle is one of the most spectacular and thrilling scenes ever filmed as it presents the rescue of peace time passengers as they are rescued from the plane in the storm swept sea.

William Wellman, former war aviator who directed "Wings" and "Young Eagles," outdid himself in "Central Airport" with his unbelievable sky scenes.

A strong cast supports the stars, among them being Glenda Farrell, Harold Huber, James Murray, Claire McDowell, Grant Mitchell, Willard

Starring in New Hit



RICHARD BARTHELMESS in "Central Airport," First National's epic of the air now at the Strand. Cut No. 4 Cut 15c Mat 5c

Robertson, Arthur Vinton, and Charles Sellon.

Rian James and James Seymour wrote the screen play from a story by Jack Moffitt.

your 3rd story

Richard Barthelmess Rarely Uses Same Girl Twice as Leading Lady

In Richard Barthelmess' latest First National picture, "Central Airport," which comes to the Theatre on one more new leading lady is added to the already long list of girls who have played opposite him during his screen career.

Rarely has he had the same leading lady twice, and never within the last four years. And the reason for it is each story being different, he feels a different actress is necessary for each part.

The newest addition to the list of famous actresses who have been Barthelmess' leading ladies is Sally Eilers. And while she is the last, she is by no means the least, for Sally has starred many times in her own pictures.

Prior to Miss Eilers' advent as his leading lady, Bette Davis appeared in that capacity in "The Cabin in the Cotton"; Marian Marsh in "Alias the Doctor"; Helen Chandler in "The Last Flight"; Fay Wray in "The Finger Points"; Mary Astor in "The Lash"; and Constance Bennett in "Son of the Gods."

A formidable array of feminine leads appeared with him before that, most of whom have since been starred, and each of whom played with him in but a single picture. These include Loretta Young, Alice Joyce, Barbara Kent, Louise Huff, Pauline Garon, Mary Thurman, May McAvoy, Lois Moran, Patsy Ruth Miller, Alice Day, Madge Evans, Lila Lee and Carol Dempster.

The actresses with whom Barthelmess has starred more than once

include Marion Nixon, Lillian Gish, Dorothy Gish, Betty Compson, Molly O'Day, Lina Basquette, Dorothy Mackaill, Clarissa Seymour and Marguerite Clark.

In "Central Airport" there are two important feminine parts. Glenda Farrell, as well as Miss Eilers, appearing with Barthelmess for the first time. Other players in the cast include Tom Brown, Harold Huber, Grant Mitchell and James Murray. The screen play is by Rian James and James Seymour and the direction by William A. Wellman.

your 4th story

"Central Airport" Is Richard Barthelmess 37th Motion Picture

When Richard Barthelmess comes to the Theatre in his latest production, "Central Airport," it will be his seventeenth straight picture for First National since 1926, when he came with that company.

It will be his thirty-seventh picture since he began his screen career, in the silent picture era.

His outstanding pictures before he came with First National studios were the five pictures he did for D. W. Griffith, including "Way Down East" and "Broken Blossoms," and "Tol'able David," released through First National, a picture for which he will be ever remembered.

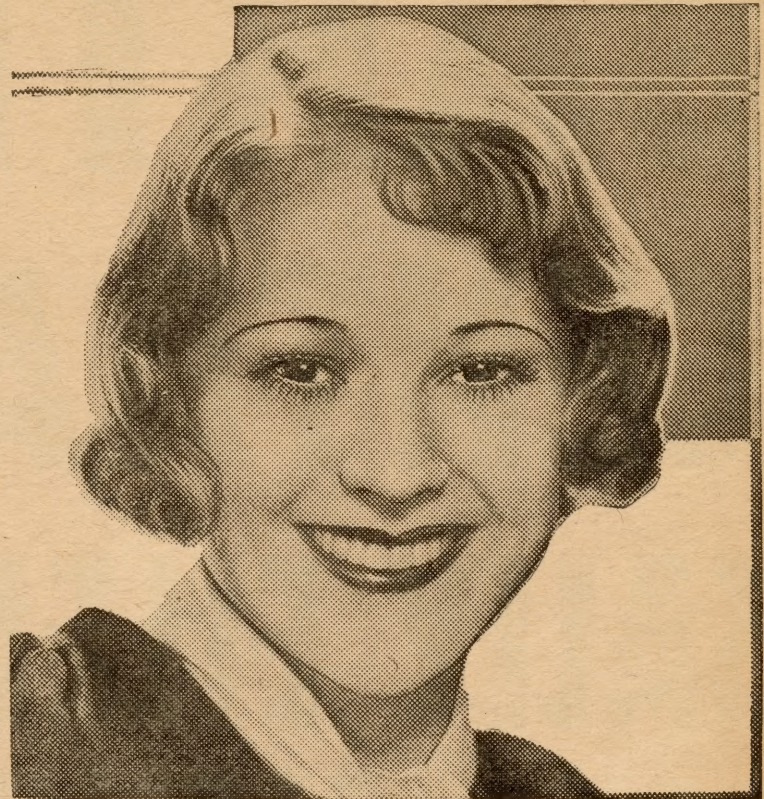
His contract with his present producing organization began with "The Patent Leather Kid," a story by Rupert Hughes, in 1926.

His most outstanding picture since then was "Dawn Patrol," his two most artistic pictures "The Last Flight" and "Cabin in the Cotton."

All advance reports indicate that "Central Airport" will be another "Dawn Patrol"—this time a story of the airmen of the great trans-continental air lines of today.

A strong supporting cast includes Sally Eilers, Tom Brown, Glenda Farrell, Harold Huber, James Murray and Claire Dodd.

She's Dick's Leading Lady



SALLY EILERS, seen in the leading feminine role opposite Dick Barthelmess in "Central Airport," First National's epic of the air which comes to the Strand Friday.

Cut No. 5 Cut 30c Mat 10c

your 5th story

Richard Barthelmess Has Fine Support in "Central Airport"

An unusually distinguished cast supports Richard Barthelmess in his latest starring vehicle for First National, "Central Airport," which comes to the Theatre on All of the nine leading players, exclusive of Mr. Barthelmess who has been starred for many years, have had stellar roles on the screen or stage, and some in both, or leading parts in many notable productions.

Sally Eilers has been starred in several pictures, her most notable productions being "Bad Girl," "Over the Hill," "Dance Team," "Quick Millions" and "Parlor, Bedroom and Bath." She has the leading feminine role opposite Barthelmess in "Central Airport."



RICHARD BARTHELMESS Cut No. 10 Cut 15c Mat 5c

Tom Brown, who plays the part of a brother air pilot of Barthelmess, had the stellar role in "Brown of Culver" and leading parts in "The Lady Lies" and "The Jockey Kid." Glenda Farrell had the leading role in "Girl Missing" and "Wax Museum" and important parts in "Grand Slam" and "Life Begins." She also was a stage star before entering pictures, James Murray is well known as one of the screen's leading players, appearing in "Kick In," "Frisco Jenny," "Hide Out" and many others.

Harold Huber, Grant Mitchell, Claire McDowell, Willard Robertson and Charles Sellon, although now well established as leading screen character players, can boast of long theatrical experience on the stage in which they starred on Broadway.

"Central Airport" is a thrilling epic of the air which depicts the amazing daring of the intrepid pioneers of commercial flying. The screen play by Rian James and James Seymour is based on the story, "Hawk's Mate," by Jack Moffitt. William A. Wellman directed.

your 6th story

Richard Barthelmess Many Grave Hazards Accompanied Filming of "Central Airport"

In the production of an air thriller such as Richard Barthelmess' latest starring picture for First National, "Central Airport," which opens at the Theatre on every person connected with its making undergoes grave hazards. Casualties lurk in the path of players, director, cameramen, technicians and particularly professional stunt actors.

Every precaution was taken in the making of this picture to prevent accidents, but even with the utmost care exercised, three planes were destroyed, and that no one was seriously injured seems little short of miraculous. The net result of human casualties was one broken shoulder with several persons severely bruised.

Paul Mantz, a stunt flyer, cracked up his plane, but escaped with a broken shoulder. A big passenger plane carrying Richard Barthelmess, Tom Brown, Glenda Farrell and others, miscalculated a landing, flirted with a telegraph pole and a lot of wires, overturned and was smashed, but fortunately no one was injured beyond bad bruises and a severe shaking up.

Another plane, unoccupied, went up in smoke when a mechanic, applied a blow torch to a gadget which was stuck.

At another time Mary Wiggin, a professional parachute jumper, got in front of a whirling airplane propeller with her parachute strapped to her shoulders, and was blown across the field. Although considerably messed up, no bones were broken.

The nearest to a very serious calamity came when a twelve foot lighting machine, which blows fire into the air to light the sky, fell into the studio lake aiming directly at a float on which were stationed Director William Wellman, his assistants and several cameramen. Had it not been for the quick action of a prop man in pushing the falling column of fire sideways as it fell, changing the direction of its landing, Wellman and his crew would have been blown into the lake by a blast of fire.

Besides the air thrills the picture contains a glowing romance based on "Hawk's Mate," by Jack Moffitt. Others in the cast include Tom Brown, Glenda Farrell, Harold Huber, Grant Mitchell and James Murray.

your 2nd story

Realistic Sea Storm Marks High Light of "Central Airport"

Building a storm at sea on an artificial lake at a motion picture studio, which rivals a hurricane in ferocity, is no mean task, but the feat was accomplished during the production of Richard Barthelmess' latest starring vehicle, "Central Airport," which opens at the Theatre on

The storm was staged on the First National lot in North Hollywood where there is a lake 600 feet long by 350 wide and ranging from two to three feet in depth. Inasmuch as it was necessary to show Tom Brown, with several passengers on a foundering plane, and Richard Barthelmess on another rescuing plane of the trimotor variety, which require a considerable depth of water to float, the center of the lake for a space of about sixty feet square was scooped out to a depth of thirty feet.

After the airplanes had been placed in the water, it was necessary to show them being rocked and buffeted by high waves and a terrific wind, accompanied by rain and lightning. Waves were produced by several wooden cradles with paddles which were worked up and down by a crew of men, while the wind was supplied by six gigantic airplanes stationed on the shore with their propellers whirling at top speed.

Rain was provided by a score of spraying jets while artificial light-

ning was produced by electric torches. Cloud effects also had to be produced with smoke, and the entire scene lighted with arc lights and a special twelve foot tower lighting machine to give the effect of a wierdly lighted sky during a lightning storm.

Director William A. Wellman, and a crew of technicians, besides the players, worked an entire night to produce the realistic sequence shown in the picture. That they succeeded in making it look like an actual ocean storm is attested to by those who have viewed the developed film.

"It was the most difficult sequence to make natural I have ever undertaken," said Director Wellman. "Of course you can't commandeer an actual storm at sea, and if you could, it would be absolutely impossible to photograph one of such intensity as the one we simulated.

"Consequently it was necessary to do the next best thing and make a storm of our own. While our storm is artificial, I defy anyone to detect the fact. In the picture it looks more like a real storm than a storm does itself."

"Central Airport" is a thrilling tale of the daring deeds of the pioneer commercial flyers, based on the story, "Hawk's Mate," by Jack Moffitt. Included in the cast supporting Barthelmess are Sally Eilers, Tom Brown, Glenda Farrell, Harold Huber, Grant Mitchell and James Murray. The screen play is by Rian James and James Seymour.

See Page 5 for Advance Shorts

CURRENT PUBLICITY

"Central Airport" Thrills and Pulsates; With Barthelmess In His Finest Role

Strong Drama and Romance Beautifully Done, Offers Season's Superb Film

Sally Eilers as Reckless and Unconventional Stunter, Adds Zest to Perfectly Cast Picture

(Review)

THERE seems to be an uncanny knack with which Warner Bros.-First National continue to smack the movie going public between the eyes, so to speak, with a procession of timely and topical, yet tremendously entertaining screen offerings. Richard Barthelmess' newest starring vehicle "Central Airport" which stirred to fever pitch the imagination and enthusiasm of yesterday's audiences at the is merely another proof of this fact.

Barthelmess fans must indeed be gratified to find that the producers have again 'done right' by our Dick. For in "Central Airport" is presented something entirely new in aviation narratives, which couples this more timely peace time angle of air heroics with an enveloping romance that sweeps the star to new heights as a romantic lover par-excellence.

In fact the almost unbelievable thrills which abound in this spectacular drama of daring and self-sacrifice are at times completely overshadowed by the tense and gripping love story that truly classifies "Central Airport" as one of the best screen romances of the year. Parachute jumps, wrecks in passenger and stunt planes, at sea and on land, sensational and awe-inspiring as they are, serve as incidents which build up an enthralling love interest to greater and greater degrees until the powerful denouement in the final fadeout.

In "Central Airport" Richard

continental passenger plane through newly charted airplanes. Then engine trouble, a forced landing and snuffed out lives and Barthelmess becomes a discredited commercial flyer. Cast a-drift from his profession, Dick finally ends up as a stunt flyer with a traveling air-circus, where he meets and falls in love with Sally Eilers who plays a parachute jumper as daring as she is comely. Their love affair develops into proportions equally reckless, unconventional and defiant, as they are of danger.

No Right to Marry

When Dick's best friend is killed in a crack-up, leaving behind a widow and two children, Dick remarks that no flyer has a right to get married and his pal's fate has served as a lesson to him. Sally, marries someone else and Dick becomes ever more reckless in the air.

Opening day story

Richard Barthelmess At Strand Today In "Central Airport"

Richard Barthelmess zooms into town in his latest First National picture "Central Airport" today for a day engagement at the Theatre. This thrilling air story is unusual in that it glories the commercial flyers of peace, rather than the birdmen of war, and it is said that "Central Airport" tops anything ever filmed in a picture of this nature in breathtaking flying scenes, romantic love, and unusual story content.

One of the most fascinating love triangles is formed between Dick, who believes a flyer's place is in the sky, not in the home, his younger aviator brother Tom Brown, whose viewpoint is just the opposite, and the girl, Sally Eilers, who wants Dick's love but Tom's security.

Barthelmess plays the role of a commercial pilot who cracks up with

His fame for daring spreads far and wide and while in tropical waters becomes a national hero for his courageous rescue work in one of the most sensational plane disasters the world had known.

You'll have to see "Central Airport" if for no other reason, to see this marvellous rescue scene.

We feel it is our privilege to wax enthusiastic over "Central Airport." From the standpoint of engrossing romance, stirring drama and originality of treatment, "Central Airport" has set itself upon a pedestal of its own.

reveals his histrionic genius as never before. He lives and breathes a characterization that few screen idols dare attempt. Sally Eilers in spite of the most exacting demands upon her beauty and artistry she has ever experienced, gives a splendid performance. Tom Brown, adds another rung in his ladder to stardom as Dick's younger brother. Others in the fine cast who help immeasurably with well-played roles are Glenda Farrell, Harold Huber, James Murray, Claire MacDowell, Grant Mitchell, Willard Moffitt, by Rian James and James Seymour.

William A. Wellman who turned out "Wings" and "Young Eagles," directed this magnificent production, which was adapted to the screen from the story "Hawk's Mate" by Jack Moffitt, by Rian James and James Seymour.

Take our word for it that "Central Airport" with Richard Barthelmess is the one picture worth seeing.

a plane filled with passengers. Discredited he resorts to stunting with a traveling air-circus, which provides the colorful story with many intensely gripping scenes. After losing his sweetheart Barthelmess enters free-lance piloting with a savage recklessness, seeking danger in far off places, always to come through unscathed because of his uncanny ability.

William A. Wellman, a decorated World War airman as well as being one of Hollywood's foremost directors, megaphoned "Central Airport." In his fine cast supporting the stars are Glenda Farrell, Harold Huber, Claire MacDowell, and James Murray.

1st day of run

Richard Barthelmess in "Central Airport" Familiar With Planes

When Richard Barthelmess started work on the production of "Central Airport," a First National picture now showing at the Thea-



SALLY EILERS in "Central Airport" at the Strand. Richard Barthelmess is the film's star. Cut No. 3 Out 15c Mat 5c

2nd day of run

Glenda Farrell Had Narrow Escape From Death in Air Film

Glenda Farrell was condemned to die in "Central Airport," Richard Barthelmess' latest First National picture now showing at the Theatre. And like a good trouser she

did die, that is for picture purposes. The dying was accomplished without pain and with comparative comfort on the side of a wooded slope in the California hills where she had supposedly fallen with a cracked up plane driven by Barthelmess.

Yet while she came to her death without danger, Glenda, a few short hours before came near to shuffling off her mortal coil in a scene in which it was not supposed there were any hazards at all. She was a passenger in a plane driven by Paul Mantz and Howard Batt in which they were being photographed by a cameraman in another plane.

This plane was doing no stunting and the pilots were both men of long experience. But in landing they misjudged the height of the plane from the ground and struck the top of a telegraph pole, cutting through high tension wires. The plane hit the ground with a terrific bump but no one was injured outside of a shaking up.

"But," said Glenda, "I sure thought it was all over. It looked as if Director Wellman had switched scenes on me and intended to make this a realistic death."

The picture is filled with air thrills of which the near casualty was an unintentional one. The screen play by Rian James and James Seymour, taken from the story "Hawk's Mate," by Jack Moffitt, is a stirring romance of the air depicting the heroic deeds of peacetime flyers.

Others in the cast include Sally Eilers, Tom Brown, Harold Huber, Grant Mitchell and James Murray.

tre, he already had had considerable experience in the making of air pictures.

He had previously played in two productions in which he was an air pilot. These were "The Last Flight" and "The Dawn Patrol." Both of these pictures, however, dealt with the war heroes, while "Central Airport" glorifies the daring deeds of peacetime flyers. Both films gave him an excellent background for work on his latest picture.

Some of the others connected with the production had an equally well experienced background. William A. Wellman, the director, is a war time ace and taught flying in the American air corps, while Sally Eilers, the leading lady holds a pilot's license.

3rd day of run

Stunt Flyer Explodes Fallacious Air Terms

Air "pockets" and "vacuum" just do not exist, according to Paul Mantz, stunt flyer in Richard Barthelmess' latest picture for First National, "Central Airport," now showing at the Theatre.

"They're an exploded theory" he says. "They were nice, round-sounding words in the mouths of literary pilots of the early after-the-war period, but they have no basis in fact."

"A 'vacuum,' in which a plane either stands motionless or falls, is a downward pushing current of air, and a pocket, in which a plane rises, is an upward pushing current of air."

"The discovery of this has enabled daring flyers to fly through gaps and canyons like Boulder Dam. The Grand Canyon and Yosemite, that formerly would have been considered suicidal."

"The modern stunt flyer, equipped with scientific knowledge rather than high sounding and fearsome words, merely puts extra power on his motor and flies right through these obstructions."

"Central Airport" is a spectacular air picture with a glowing romance taken from Jack Moffitt's story "Hawk's Mate." The cast supporting Barthelmess includes Sally Eilers, Tom Brown, Harold Huber, Glenda Farrell, Grant Mitchell and James Murray.

The screen play is by Rian James and James Seymour and the direction by William A. Wellman.

4th day of run

Sally Eilers At Ease in "Central Airport"

Sally Eilers was selected as Richard Barthelmess' leading lady in First National's air thriller, "Central Airport," now showing at the Theatre, partly because of her knowledge of the science of, and experience in, flying.

Her histrionic talents received first consideration, naturally, as her part is an extremely important one, and the ability to act was more essential than that she could fly. But the fact that she is a flyer turned the balance to her favor as she is experienced in both.

Miss Eilers received her pilot's license in 1931, shortly after she married Hoot Gibson, who taught her to fly, she is constantly in the air when not working, and frequently goes out for a solo flight.

Consequently she is well fitted for her part in "Central Airport," a role that calls for both flying and parachute jumping.

She takes part in many spectacular air scenes in a picture that is filled with thrills. The screen play by Rian James and James Seymour, taken from the story "Hawk's Mate," by Jack Moffitt, paints in glowing colors the heroic deeds of pioneer commercial flyers.

Other prominent members of the cast include Tom Brown, Glenda Farrell, Harold Huber, Grant Mitchell, James Murray and Claire MacDowell. The picture was directed by William A. Wellman, himself an ace.

CURRENT SHORTS

5 Professional Stunt Pilots Kept Busy in Barthelmess Air Film

Five professional stunt pilots take part in Richard Barthelmess' First National picture, "Central Airport," now showing at the Theatre. There is one woman, Mary Wiggin and four men, Paul Mantz, William (Wild Bill) Dodson, Howard Batt and Harvey Perry. All have national reputations as daring airmen, reputations they lived up to when performing the hazardous work before the cameras.

"Central Airport" Is 3rd Barthelmess Air Film

"Central Airport," the First National picture now showing at the Theatre, is Richard Barthelmess' third air production. The two others in which he starred are, "The Last Flight" and "The Dawn Patrol." "Central Airport" is a combination of intense drama and absorbing romance which depicts the valor of commercial flyers.

Glenda Farrell With Richard Barthelmess in "Central Airport"

Glenda Farrell, sensational new find at First National studios, and now appearing with Richard Barthelmess in "Central Airport," his latest production for that company at the theatre, had given up trying to succeed in Hollywood when success finally did come.

She was formerly a leading lady of one of the downtown Los Angeles legitimate play houses.

course, like everyone on the stage in that city, tried from time to time, to be noticed by the motion picture producers. But they always looked the other way.

She ran out of patience, finally, packed up and went to New York, where she was a hit overnight. Not long afterward she came to Hollywood for her now historic role in "Life Begins"—and the rest, as the saying goes, was a cinch. She was signed to a long term Warner Bros.-First National contract.

With Barthelmess in this latest air epic of his are Sally Eilers, Tom Brown, Harold Huber, James Murray and Claire MacDowell. The direction is by William Wellman, well known director of many air pictures. Story is by Jack Moffitt; screen play by Rian James and James Seymour.

"Central Airport" Has Noted Parachute Jumper

William Dodson, who does much of the preliminary parachute jumping to test air currents in Richard Barthelmess' latest First National picture, "Central Airport," now showing at the theatre, is a member of the Caterpillar club and has more than 400 jumps to his credit. The Caterpillar club members are all airmen who have been forced to leap from their planes in parachutes. A voluntary leap does not make them eligible.

Willard Robertson Has Important Role with Richard Barthelmess

Willard Robertson, who has an important role in Richard Barthelmess' latest First National picture, "Central Airport," now showing at the theatre, has had a distinguished career not only on the stage and in pictures, but in commercial life. He interrupted his stage career, in which he was starred or played leading roles in many famous productions, to become secretary to James B. Harlan of the Interstate Commerce Commission. A law graduate, he was later appointed attorney for the commission. But the call of the stage was too strong and he finally drifted back to it.

FEATURE STORIES

(Advance Feature)

"Central Airport" Shows Man-Made Storm at Sea

Thrilling Climax in Richard Barthelmess Drama One of the Most Amazing Scenes Ever Filmed

A DISABLED passenger hydroplane adrift in the storm-tossed Caribbean . . . buffeted by savage gales . . . reeling and rocking under the incessant pounding of foaming waves, each white-crested breaker grasping hungrily at the half dozen human beings clinging desperately to the derelict ship, threatening every second to sweep them into eternity . . . drenching sheets of tropical rain beating upon the castaways, as the wild black sky is ripped from horizon to horizon by jagged blades of blinding lightning . . . a lone pilot crouching beside his anguished charges, grimly sending up rocket after rocket in an appeal for help . . . suddenly, out of the deafening tumult of the storm, the welcome rhythmic murmur of an airplane engine, far-off at first, but coming nearer as the last rocket goes up to guide the unknown rescuer to his goal . . . out of the heart of the hurricane the rescue plane looming up, hovering, settling down beside the stricken vessel . . . six human beings snatched from certain death while the tempest howls in impotent fury around them . . .

"Central Airport" Climax

That's the climax of First National's "Central Airport," with Richard Barthelmess as the pilot of the rescue plane, a picture which comes to the Theatre on . . .

After you have seen the vivid realism of it on the screen, it's difficult to remember that it must have been made within the limits of a studio lot, simply because storms like that can't be photographed in their native haunts.

The big studio lake, well over an acre in extent, on the back lot of the First National Studios was turned into a mimic ocean for the storm sequence. Director William A. Wellman, the actors and a small army of technical experts settled down to solve the numerous problems connected with the making of the sequence at seven o'clock one evening, and finished when dawn streaked the sky ten hours later. The big effects had been successfully shot. And a hundred or more men staggered sleepily to their cars and drove home with the satisfaction of a good job accomplished without a disaster or a casualty.

Seen under the glare of two score arc lights flooding the big aluminum airship anchored in the middle of the lake, with wind machines roaring in a deafening chorus and lightning torches belching columns of yellow flame into the night sky at regular intervals, the scene—made to order though it was—took on an impressiveness all its own.

In the middle of the lake, half way between the airship and the shore, was anchored a covered platform. Here were the cameras and their operators, Bill Wellman and his microphone, the script clerk, the chief electrician and other essential members of the staff. A loud speaker system on shore, connected with the director's and the chief electrician's microphones carried their orders to all parts of the huge set.

Wave Making Machines

Built on platforms that flanked the airplane on all sides, but still outside the range of the cameras, were huge wooden cradles, each manned by three or four men. These were the wave-making machines, with paddles that went down into the water below. As the men worked these up and down, pump-handle fashion, waves began rolling from all directions toward the plane, rocking and rolling it as though it were tossing in a stormy sea.

At strategic points along the shore, half a dozen airplane propellers, mounted on carriages, were spotted—the wind machines.

A dozen pipes, fitted with spraying jets at their ends, were strung out over the ship and at intervals

between the plane and the camera booth, ready to pour forth showers of rain at the director's signal.

Facing each other across the anchored airplane, from opposite shores of the lake, stood two rows of towers, looking like miniature grain or coal elevators. A broad wooden flume ran from each of them to the surface of the water. Six water reservoirs in each battery, each holding about 100 gallons of water, with an operator beside each one, ready to unleash the water at the director's signal, and send it foaming down against the doomed plane.

Back of the director's booth, on the farther shore of the lake, stood the twelve-foot lightning machine.

On the banks of the lake, high up on the light platforms and on the different floats, the yellow oilskins of electricians, property men and other workmen gleamed in the arc lights as they moved to and fro.

"U. K.!" shouted Wellman, after a final testing of his effects. "Send your actors out to the plane," he called to his assistants.

A rowboat filled with half a dozen players who were to portray the ill-fated passengers of the wrecked plane moved across the lake. One by one they climbed into the cabin of the big ship.

Once—and again—there was a quick, tense rehearsal of the players. "All right—we're going to take it!" he shouted. "Get ready, everybody!"

The Storm Breaks

"Switch on all your arcs!" In an instant the entire scene was flooded with light. A few terse instructions from the chief electrician and here and there around the lake an arc was killed until the helpless plane rocked and wallowed in a weird, fitful light.

"Get these wave machines goin'!" shouted Wellman. The big wooden cradles began to move up and down rhythmically—the plane began responding to the mimic billows, slowly, then more violently.

"Start your rain!" From a dozen jets over the lake the water spouted, falling in lifelike torrents over the airship and the surrounding water, while first the director, then the chief cameraman watched the effect through the finder.

"Now the wind machines!" The six big airplane propellers roared into action, hurling their blasts into the sheets of falling water and scattering the spray for yards around.

"All right—action!" yelled Wellman.

The plane was careening dizzily in the trough of the waves as the uniformed cap of the pilot appeared from the forward end of the cabin. A pistol flashed in his hand—a red rocket went soaring up into the night. The pilot turned and leaned back into the plane, presently coming up again with the swathed form of a baby in his arms. Then the mother struggled out, assisted by another officer, and the baby was laid tenderly in her arms.

Now the male passengers came tumbling out, scrambling to a precarious position of safety on the wet, slippery wing of the plane,

(Advance Feature)

Sentimental Barthelmess Enjoys Stormy Weekends

Star of "Central Airport" Likes the Touch of New England in Pacific Coast Home

A NEW ENGLAND ancestry and a liking for rocking chairs and narrow porches are some of the things which Richard Barthelmess can't forget even while in California.

Barthelmess can be found, almost any week-end indulging his ancestral bents and exercising rockers on the narrow porches of his Cape Cod farmhouse on the ocean front, far up the Malibu, twenty miles from Hollywood.

We found him there on a blustery winter afternoon recently, muffled, cold and contented although the sheltered, ocean-front side of his house offered warm sunshine and protection from a raw wind. The white, ladder-backed rocking chairs—six of them—had just arrived and both the actor and Mrs. Barthelmess were trying them out determinedly ignoring an unsympathetic climate.



Artist's impression of Richard Barthelmess who once more thrills his fans as the star of the Strand's current hit, "Central Airport." Sally Eilers has the leading feminine role.

Cut No. 1 Cut 30c Mat 10c

The chairs had cost the Barthelmess two dollars each—painted. They have hard seats and narrow, straight backs, and the porch which they decorate is narrow and severely plain. But those chairs belong in the simple setting in which we found them and so, surprisingly, do Barthelmess and his wife.

A little known side of Richard

where one of the officers had already lashed a rope for them to cling to.

A woman's scream now and then cut through the tumult. A man lost his head and dove into the shark-infested sea. The second officer made a heroic effort to save him, missed, lost his balance and was swept away with the panic-stricken passenger.

"Cut!" shouted Wellman, with a fierce gleam of satisfaction in his eyes. "That's our long shot, and we'll never get a better one! Get ready to move in for the close action!"

The picture, "Central Airport," is a romance of the air based on the story, "Hawk's Mate" by Jack Moffitt and adapted to the screen by Rian James and James Seymour. Included in the cast supporting Barthelmess are Sally Eilers, Tom Brown, Glenda Farrell, Harold Huber, Grant Mitchell and James Murray.

Barthelmess' complex personality is evident in this setting; a simple and a sentimental side, pleasant to contemplate. He built the house a little more than a year ago and it is one of the few things he is actively enthusiastic about. In spite of that he has spent precious little time enjoying it, since he moves to his Town House apartments when he is at work on a picture, as he did during the production of "Central Airport," which comes to the Theatre on . . .

His Sentimental Side

"We planned it ourselves," Barthelmess explained later, after the rocking chairs had been deserted for the living room fire place, "with the help of an architect, of course. It's what we like. It's the kind of a place where you can grow a beard—and nobody will care."

"Both Mrs. Barthelmess and I like being here in stormy weather. There's enough New England background in each of us for that. We are trying to enjoy life to the best of our ability. When I signed my new contract with First National and agreed to make three pictures for the same money I was originally to get for making two, I figured it out this way. I make one picture for the company, one picture for the

government and one for myself." He grinned. "This," he said, waving his hand around, "comes out of my share."

The living room of the Barthelmess beach house is a large room, nearly square, with white walls and a beamed, white-washed ceiling. A row of small paned windows look south over a sunny sea-front, glass sheltered porch and a similar row of windows looks north into the court which the two storied house circles on three sides. Barthelmess objects to having this brick-paved court called a patio. The narrow porches face this inner court off of both floors. All six bedrooms open onto these balconies and an outside stairway leads from the brick pavement to the second floor.

The furnishings are comfortable, fitting and unpretentious.

Helped Wife Shop

"We had good fun running down the furniture," Barthelmess confessed. "My wife did most of it but I went along when she picked up some of the 'bargains.'"

He pointed to an oval, marble topped table in one corner.

"We got that for ten dollars," he recalled with evident satisfaction. "The clock there costs twelve. The maker wasn't proud enough of it to put his name on it but it runs and it has a loud tick. That's what we hunted for. A clock with a loud tick. It's cheerful, even if it doesn't keep perfect time."

A white-washed fireplace and wide white mantle occupy two-thirds of one living room wall. The mantle is the repository of many of the sentimental souvenirs which Barthelmess has gathered during his long career.

There is the gun he carried in "Tol'able David," a long old flintlock which he handles almost affectionately. There is the loud tick-

member of the family, an old colonial lantern he picked up years ago in New England, and an ancient knocker, dated 1680 which will some day probably grace the door of this same house.

About the room, interspersed with comfortable chinz covered couches and chairs, are delightful old ladder backs, pie-crust tables, a spinning wheel and niches filled with "milk glass," one of the many things Mrs. Barthelmess is collecting. Everywhere there are flowers, — flowers in great clusters and in extravagant profusion.

Missus Loves Flowers

"Mrs. Barthelmess can't stay in a room without flowers," the actor confided. "Flowers are our greatest extravagance."

On the walls are three interesting Currier and Ives prints in their old fashioned and discolored frames, an oval mirror that is old without being antique, curious and quaint prints, a board of knots, presented to Barthelmess by a sailor admirer and the wheel of the "Pegasus," the Barthelmess boat. The boat has been sold, an economy measure undertaken months ago but before he parted with the vessel Barthelmess bought the new owner a new wheel and took the old one, for sentimental reasons, to keep in his home.

"Maybe you can get some idea of what we're like by the house we live in," Barthelmess, the sentimentalist, suggests. "Well, this is what we like. It's the kind of place where you can grow a beard—and nobody objects. Besides I like a rest after going through the strenuous work of a picture like "Central Airport."

Mr. Barthelmess' latest picture is a romance of an air pilot with spectacular and dare-devil stunts over land and sea. Sally Eilers is his leading lady while others in the cast include Tom Brown, Glenda Farrell, Harold Huber, Grant Mitchell, James Murray, Claire McDowell, Willard Robertson, Arthur Vinton and Charles Sellon. The picture is based on Jack Moffitt's story "Hawk's Mate" and was adapted by Rian James and James Seymour. William A. Wellman directed it.

(Advance Feature)

Peace Time Flying Better Aid to Aviation Than War

"Central Airport," Starring Dick Barthelmess Dramatizes Colorful Life of Today's Pilots

IS the science of aviation developed more by peace or by war? There have been contenders aplenty for the latter theory—to the effect that only in the heat and tension of war-time flying were real advancements made in the art and science of flying with heavier-than-air machines.

This theory, however, has some serious objectors among the little group of air minded men who worked on Richard Barthelmess' latest First National production, "Central Airport," which opens at the Theatre.

Chief among them, perhaps, is William Wellman, director. Wellman's war-time experiences read like a tale from Arabian Nights. He went up to the front with only twenty-two hours of actual flying experience in the air. He hadn't been up ten minutes at the front, before he was driven to the earth by an experienced boche, who strafed Wellman's landed plane and left the young pilot for dying.

before over the same space going in the same direction, was the result of his own peace time flying during the past fifteen years.

Director a War Flyer

He left the front, having been invalidated home because of wounds, to teach in the aviation camps, knowing very little of what flying was all about.

Since the war, however, he has learned a great deal about it from actual experience with flying of every sort. He was the director of several of the most spectacular flying pictures, including "Wings" and "Young Eagles," and he learned about flying from them.

William (Wild Bill) Dodson, is another member of the company of "Central Airport" who can give able testimony to the real help peace-time flying has been to aviation. A parachute jumper with over four hundred jumps to his credit, Bill points out that only since the war has any development in chute making and jumping come.

the war. If a flyer had seldom knew how to use it. And even if he knew how to use it, as often as not it did little good. The thing would fail to work.

A gathering of chute men after the war developed the present parachute, utilizing all the good points of the parachutes then in existence. It is noteworthy that this chute has changed but little since its perfection. Dodson has been using the same type of parachute for ten years.

Colonel Roscoe Turner's recent New York to Los Angeles flight, in which he broke all records, traveling faster than man has ever traveled

Great Advances

He conservatively estimates that flying, both as to safety and speed and durability, has advanced during the past ten years more than it possibly could have during any ten years of war.

Paul Mantz, intrepid young stunt flyer loops and hurdles his planes through stunts that war-time flyers would have considered suicide. Yet Paul doesn't consider them more than part of the day's work.

He points out, incidentally, that most of the development of peace time planes, including army pursuits, bombers, and others, has been the direct result of peace time commercial flying—the air mail, the air transport and sport planes.

Something of this drama is included in "Central Airport," whose heroes are not the usual army and war-time flyers of the usual air picture, but the boys who have made

the flying what it is today—a science, a business, a pastime and a pleasure which has its thousands of adherents all over the world, where once it had its tens. Yet they daily risk their lives just as the war time aviators did at the front.

Richard Barthelmess has the role of an air pilot, while Sally Eilers plays opposite to him as a parachute jumper. Others in the cast include Tom Brown, Glenda Farrell, Harold Huber, Grant Mitchell, James Murray and Claire McDowell.

The screen play by Rian James and James Seymour is based on the story "Hawk's Mate" by Jack Moffitt.

ADVANCE SHORTS

Sally Eilers Is 33rd Barthelmess Leading Lady

Sally Eilers, who plays opposite Richard Barthelmess in the First National picture, "Central Airport," which opens at the theatre on is his thirty-third leading lady. With a few exceptions Barthelmess has a new feminine lead with each picture.

Entire Carnival Bought Solely To Be Wrecked

First National studio purchased a complete carnival show just to smash it up for Richard Barthelmess' latest picture "Central Airport," which opens at the theatre on It was the Great World's Carnival, which had been touring Southern California. The carnival was moved bag and baggage to Al Wilson's Airport in North Hollywood. There a wild plane taxied through it, demolishing the Ferris wheel, zulu huts, merry-go-rounds and a score of stands.

Barthelmess Heroine Is Licensed Air Pilot

Sally Eilers, who plays the part of a parachute jumper sweetheart to Richard Barthelmess in his new First National picture, "Central Airport," which comes to the theatre on is a licensed air pilot, having passed the test more than a year ago. She was taught to fly by her husband, Hoot Gibson, who has three planes. Sally frequently takes out a plane for a solo flight.

War Time Ace Directed "Central Airport" Film

William Wellman, who directed Richard Barthelmess' new picture for First National, "Central Airport," which comes to the theatre on is a war time ace. He joined the Lafayette Escadrille before America entered the war and was invalidated home by the French Government because of wounds. Later he joined the American air force as a flying instructor.

SHORT ADVANCE NOTES FOR PROGRAMS

Tom Brown, supporting Dick Barthelmess in First National's "Central Airport" has learned by experience that there's safety in numbers. He now goes out with at least seven girls a week.

Dick Barthelmess, coming soon in "Central Airport," is supported by Sally Eilers. This is the first time these two screen favorites have appeared together.

(Current Feature)

Movie Studio Turns Its Lake Into Raging Ocean

Private Waterfront at First National Sees Lots of Action as "Central Airport" Is Filmed

THERE was water again along the China Basin. A city block of blackened piles had little wavelets lapping at their exposed shanks once more.

The Trixy and the Dolly and the Famous were all floating again, as were divers, dories and rowboats, a flat barge such as river boats tow, three or four floats of the ordinary sort and much odd lumber and chips, an old tin bath-tub and other odds and ends that had been lying high and dry for many months.



RICHARD BARTHELMESS and SALLY EILERS, leading figures in First National's romance of the air, "Central Airport" the new Strand hit.

Cut No. 6 Cut 30c Mat 10c

The steps of the Venetian palaces, and the floats where the doges' gondolas embark and disembark their passengers, however, were also wet, as was a long smooth stretch of cement beach with

its backing of California sky, or "blue." And the tug with which the Mayor of New York greets all incoming celebrities had strangely disappeared. It never did have anything but a prow, anyhow—and of course wouldn't float . . .

But perhaps it had better be explained that the expanse of once dry terrain which was wet, and which included such ill-assorted neighborhoods as the San Francisco Waterfront, a canal in Venice and a New York Dock, was merely the First National Studio's "lake" which once again was filled with water for the filming of a scene in which a large tri-motored plane sinks at sea during a terrific wind and rain storm in Richard Barthelmess' latest picture, "Central Airport," which is now showing on the screen of the Theatre.

The "lake" was built almost before anyone remembers. Oldest members of the technical department recall that there was a sort of hole there when the studio was built, years ago. The hole was filled with water on several occasions when puddles and ponds were needed in certain pictures. Gradually, however, the idea of making it into a lake must have evolved. It has had a cement floor since about 1925.

Been There Long Time

The Venetian palaces were built for an Olsen and Johnson picture, several years later, called "Sailor Behave." The waterfront, San Francisco version, was already there, but no one can recall the pictures it was used for prior to the vaudevillian's comedy. It was used later for Edward G. Robinson's "The Hatchet Man," which William Wellman directed. Wellman also directed Barthelmess in "Central Airport."

The original of the Trixy and the Dolly and the Famous, seems also lost in antiquity. They are, respectively, a little cabin cruiser with one ragged broken mast, a little two-masted ketch, and what appears to be a Grand Bank fisherman fallen upon evil days, a wide-bellied, ocean-going craft whose bowsprit has dropped away and whose rotting prow shows yet the lettering "Famous" with withered pride.

The lake was last filled for Douglas Fairbanks, Jr.'s picture, "It's Tough To Be Famous," at which time the Mayor's tug was tied to the disguised front of a doge's palace. There have been, at various times, Chinese pagodas, Japanese houses, a fishing wharf and a pleasure pier built around the lake, but only odd remnants of these remain. Motion picture sets go into desuetude almost immediately after they have been used, and California wind and rain and sun do the rest.

The "lake" itself isn't large, nor again is it small. It measures about five to six hundred feet in length, is three hundred and fifty feet wide at its widest point, which is along the cement beach at its west end, and about two hundred and fifty feet wide at its narrowest point. It is only about two or three feet deep over most of its expanse, but has been deepened considerably in the central portion at various times.

Lake Becomes Sea

A steam shovel was put to work in it for several days before the filming of the scenes for the Barthelmess picture. A tri-motor plane is a huge structure itself. And in "Central Airport," this one had to be sunk in the storm which the studio wind and wave machines created. The steam shovel's hole must have been somewhere between twenty and thirty feet deep and fifty to sixty feet across. Then the lake was filled with water, lights erected, cameras and microphones set up and the disable plane planted in the middle of the lake.

Hours of back-breaking toil—of careful planning by 100 technicians, by supervisors and by the director and the big scene of "Central Airport" was ready to be filmed. It forms the thrilling climax in the picture. Here at this studio lake raged the greatest storm ever filmed while Richard Barthelmess as a heroic flyer rescued the passengers from a sinking, storm battered plane foundering in the angry waters of the Caribbean Sea.

This picture is an absorbing drama of the air based upon the story "Hawk's Mate," by Jack Moffitt and adapted by Rian James and James Seymour. In the cast supporting Barthelmess are Sally Eilers, Tom Brown, Glenda Farrell, Harold Huber, Grant Mitchell and James Murray.

(Current Feature)

Hard Luck Aplenty While Making "Central Airport"

Numerous Bad Breaks Held Up Production Yet Barthelmess Flying Epic Turned Out Perfectly

"THE only thing we haven't had on this picture," said Mary, the First National wardrobe woman, "is twins." The picture in question was "Central Airport," starring Richard Barthelmess, now showing at the Theatre, which had, to all appearances, one of the worst starts in the making a picture ever got. It is an outdoor picture, and they started shooting it on the day that a long, hot, dry California Fall gave place to a nasty, wet, gusty winter.

But as if that weren't enough. Many of the scenes are in the air—air stunts, parachute drops, etc.—and even when there hadn't been rain, there had been no sun.

Then the stunt girl, Mary Wiggin, who does some of the most hazardous scenes, got sat on by a player weighing nearly two hundred. Then the stunt pilot, Paul Mantz, who flies with Richard Barthelmess, the star, in many of the scenes, cracked up in his plane and went to the hospital with a broken shoulder.

Cost One Plane

A big passenger plane, chartered for a couple of scenes in the picture, miscalculated a landing, flirted with a telegraph pole and a lot of wires, and landed, finally, minus a lot of valuable machinery—but, luckily, with no lives lost. The plane and to be bought and tri-motors are expensive.

A swift pursuit plane used by Dick in some of his special scenes had to undergo a painting job in the shops. Someone saw a gadget which needed fixing and took a blow torch to it. Planes aren't affinities

of blow torches at all, and the plane went up in smoke.

There were a lot of other things. One of the most valuable shots taken in the picture, that of Sally Eilers dropping into a grove of oak trees in a parachute, with amazingly beautiful cloud banks behind her, had to be retaken—and the company had to wait for those particular cloud banks to return.

Mary, the wardrobe woman, shook her head sadly at the recollection of all these happenings.

"Everything but twins!" she repeated.

And, as it happens—despite all the bad breaks that the picture turned out to be one of the finest air pictures ever screened.

The story is a glowing romance of the air, which recounts the daring deed of the heroes of peacetime flying.

Among those in the supporting cast are Glenda Farrell, Harold Huber, Grant Mitchell, James Murray, Willard Robertson.

A D V E R T I S I N G



**ARE GIRL FLIERS AS CARE-
LESS WITH THEIR KISSES AS
THEY ARE WITH THEIR LIVES?**

Is the reckless freedom of flying reflected in their love affairs? Before you judge too harshly, see this great story of two brothers who wanted to share the dangers—and the embraces—of a vagabond beauty of the airports!

**RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN**

First National gives you the "CROWD ROARS" of the air!

CENTRAL AIRPORT



STRAND

Cut No. 22 Cut 60c Mat 15c

270 LINES



YOU SAID—

"Give us more thrills like Dick Barthelmess' 'Dawn Patrol' and 'The Last Flight.'" *Now here they are* — in a story so big it had to have 3 STARS!

**RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN**

**in
"CENTRAL
AIRPORT"**

STRAND

Cut No. 24 Cut 40c Mat 10c

202 LINES

GREATEST BARTHELMESS HIT SINCE "DAWN PATROL"

All she asked was to share his dangers!...All he asked was to share her kisses—with his own brother!

**RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN**

"CENTRAL AIRPORT"

STRAND

Cut No. 25 Cut 40c Mat 10c

170 LINES

THE STORY OF DARING MEN WHO DARE NOT MARRY!
Living and loving by the desperate code of men who may die on the next tick of the clock!

**RICHARD
BARTHELMESS
SALLY
EILERS
TOM
BROWN**

In First National's blazing sensation of sensations!

"CENTRAL AIRPORT"

STRAND

Cut No. 23 Cut 40c Mat 10c

142 LINES



GREATEST STAR MERGER OF 1933!

"The Dawn Patrol" was a warmup—"The Last Flight" only a hint of the thundering excitement in this finest of all Dick Barthelmess' great air epics!

RICHARD
BARTHELMESS
 SALLY EILERS • TOM BROWN

Vagabond daredevils of romance streaking down the speedways of the sky to—

"CENTRAL AIRPORT"

A First National Picture



See . . . The Crash of the Air Express! . . . The Wild Plane Diving for the Crowded Grandstand! . . . The Blind Flight over the Caribbean with Human Freight Lashed to the Wings! . . . Spills, Leaps, Crack-Ups in a Breakneck Carnival of Thrills!

STRAND

Cut No. 16 Cut 80c Mat 20c

612 LINES

White 3 Great Stars... setting a new altitude record for romance as vagabond lovers of the air!

RICHARD
BARTHELMESS
 SALLY EILERS
 TOM BROWN

in
"Central Airport"



The "CROWD ROARS" of the air! Another hit from First National!

Coming
STRAND

White Cut No. 18 Cut 20c Mat 5c
 87 LINES

EYES UP FOR THE "CROWD ROARS" OF THE AIR!
 RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN
 in
"CENTRAL AIRPORT"
 The thundering thrill epic of 1933 streaks across the speedways of the sky!

A First National Hit!

STRAND

Cut No. 21 Cut 40c Mat 10c

120 LINES

RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN in **"CENTRAL AIRPORT"**
 First National's blazing romance of the skies!

Cut No. 12 Cut 20c Mat 5c

14 LINES

RICHARD
BARTHELMESS **"Central Airport"**
SALLY EILERS
TOM BROWN First National's blazing romance of the skies!

Cut No. 15 Cut 20c Mat 5c

14 LINES



GREATEST STAR MERGER OF 1933

—in this exciting story of two brothers who shared the dangers—and the kisses—of a daring girl flier!

RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN

in
"Central Airport"

A First National Picture

STRAND

Cut No. 19 Cut 20c Mat 5c

97 LINES

STRAND



YOU KNOW HIM—BUT CAN YOU NAME THE GIRL?!

Find out why this world-famous adventurer carries a wedding ring that has never been worn!...Why he will never go back to the town he started from!...Why his own brother never speaks his name!



RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN
in
"CENTRAL AIRPORT"
A First National Picture

Cut No. 27 Cut 40c Mat 10c 190 LINES

YOU KNOW THIS WORLD-FAMOUS ADVENTURER!...
Now find out why he carries a wedding ring that has never been worn!..Why his own brother never speaks his name!

RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN
in
"CENTRAL AIRPORT"

Is he hunting adventure—or running away from love?
A First National Picture

STRAND

Cut No. 28 Cut 40c Mat 10c 160 LINES

RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN
in
"Central Airport"

Cut No. 14 Cut 40c Mat 10c 56 LINES

RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN
in
"CENTRAL AIRPORT"

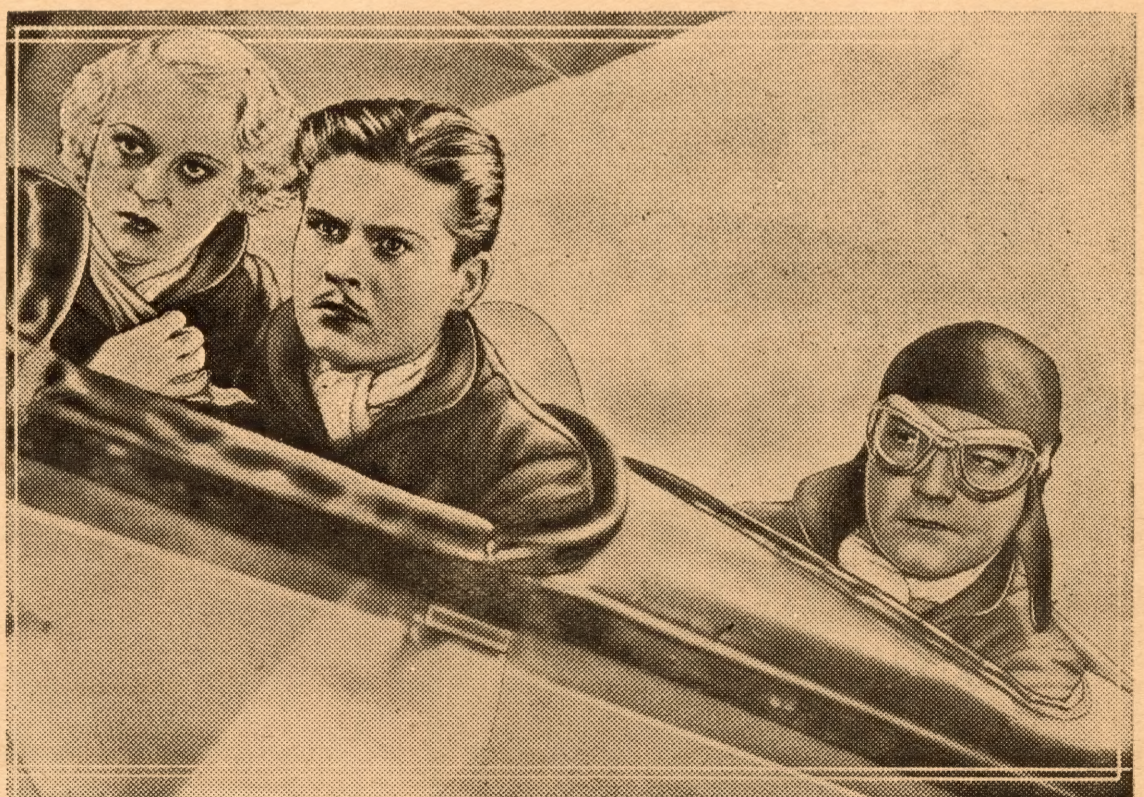
Cut No. 20 Cut 40c Mat 10c 56 LINES

More Publicity Art For Newspapers



An artist's impression of Sally Eilers, leading lady to Dick Barthelmess in "Central Airport," the First National air romance now on view at the Strand.

Out No. 13 Out 30c Mat 10c



Sally Eilers, Tom Brown and Richard Barthelmess, appearing in "Central Airport," the First National air epic at the Strand Theatre.

Cut No. 7 Cut 45c Mat 15c

EXPLOITATION

STUNT OF THE WEEK

Barthelmess Memory Test For Newspaper Contest

HERE is a contest that will rouse the interest of movie fans. Barthelmess' roles for the most part have been of a varied and distinctive character. The accompanying contest illustrations which are available for this stunt, will help you to sell the idea to your newspaper. Each illustration depicts Richard Barthelmess in some movie characterization. The stills are sufficiently typical of the individual role enacted in each production, as to be identifiable by fans. However in order not to make the contest too easy, one of the requirements should be a brief 50 word or less, description of the type of character each illustration depicts, in addition to properly identifying the production itself.

This contest will be found acceptable to newspapers owing to its genuine reader interest value, in addition to serving as a circulation builder during contest period. There are eight different Barthelmess poses, each presenting in character and attire the specific role enacted in as many First National productions.

This can run as an eight day contest using one cut each day or can be condensed into a four day feature, using two cuts daily.

This contest should be launched with a preliminary announcement using copy similar to that shown. The following day publish the first one or two 'Memory Test Pictures' according to length of contest period, and carry on daily until the eight cuts are published. Offer readers prizes of correct identification of all the Barthelmess productions

when mailed to Contest Editor at end of contest period. As stated above, each identification should be accompanied by a brief summary of the character portrayed by Barthelmess and on this point all correct identifications of the entire series should be judged. Each illustration should be set up in box with lines indicated for name of production to which picture fits, lines indicating space for name and address of contestant and three to five lines for comment on the characterization.

NOTE—For the benefit of exhibitors and Contest Editors the correct identification of the Barthelmess productions are as follows. This list however should not be divulged in advance of contest closing. No. 1—"Dawn Patrol" No. 2—"The Patent Leather Kid" No. 3—"The Lash" No. 4—"The Finger Points" No. 5—"Son of the Gods" No. 6—"The Last Flight," No. 7—"Alias The Doctor," No. 8—"Cabin In The Cotton."

Here is your announcement story.

Barthelmess Fans How Well Do You Remember His Films?

28 Prizes If You Can Name Previous 8 Pictures of Star of "Central Airport" from Series of Photos Starting Tomorrow in The Daily News

BARTHELMESS fans! Watch these columns tomorrow and the seven succeeding days. We're going to put you through a memory test.

Each day starting tomorrow we will publish a likeness of Richard Barthelmess in some distinctive characterization he portrayed in some previous Warner Bros.-First National production.

There will be eight pictures in the series, one to be printed each day. You are asked to specify the title of the production with which each Barthelmess picture is associated. In addition you are to write a brief description of the role he enacted in each and when you have compiled the entire series, mail them to the BARTHELMESS MEMORY TEST EDITOR care Daily News.

Then all complete sets that have been identified correctly will be judged on the merit of the comments you make on the series of Barthelmess roles.

There will be 28 prizes in all. The entire series of eight pictures must be submitted by each contestant, to receive consideration by the judges.

First prize—\$10.00 in cash.
Second Prize—\$5.00 in cash
Third Prize—\$2.50 in cash

Twenty-five prizes of two tickets each to see Richard Barthelmess in "Central Airport" at the Strand next week will be awarded the 25 next best complete entries.

If you want to have the thrill of a lifetime and see Dick Barthelmess as the most romantic yet most daring lover ever portrayed on the screen, as the guest of the Daily News, then by all means watch out for tomorrows editions and the first Barthelmess Memory Test picture.

Clip the picture and accompanying contest blank, fill in as instructed and so on each day until you have collected the entire series. This is going to be great fun, thus bringing back to mind the enthralling moments Richard Barthelmess has given you in the past.

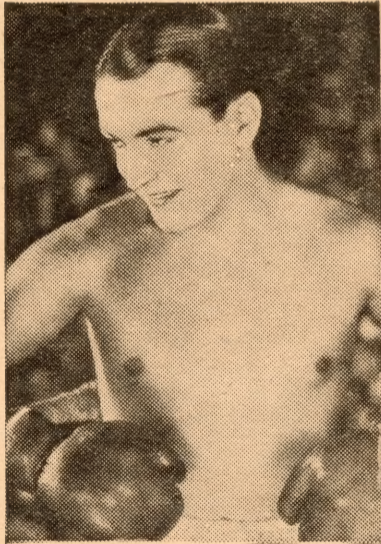
So get ready Barthelmess fans! Tomorrow we start the ball rolling.

NOTE TO EXHIBITOR:—If you decide to use two pictures daily, then change this story to fit.

Illustrations for Barthelmess Memory Contest



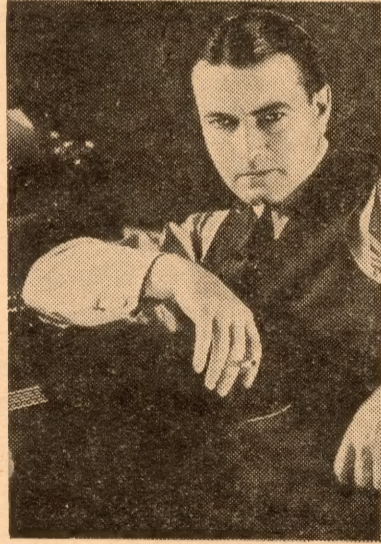
No. 1



No. 2



No. 3



No. 4



No. 5



No. 6



No. 7



No. 8

Illustrations in this stunt available in one unit.
Order cut No. 8 Cut \$1 Mat 40c.

Contest For Air Stamp Exhibits

The hobby of stamp collecting has greatly increased by leaps with the coming of Airmail Postal Routes. Collectors have specialized in the accumulation of airmail stamps. The following contest idea will bring you surprising proof of the number of such philatelists in your locality.

Offer guest tickets to all stamp collectors who will loan their collection of airmail stamps for exhibition in connection with the showing of "Central Airport." In your contest announcements state that Richard Barthelmess is an enthusiastic philatelist and airmail stamps are his particular hobby.

Some sort of prize award should be made or the best showing of airmail issues. These can be either cash or suitable prizes of especial appeal to philatelists. Stamp albums and catalogues, books that deal with the subject of philately or subscription to some philatelic magazine would serve admirably.

Be sure that the commercial flying angle of the picture is tied in with this contest.

Air Beacon Effect On Your Marquee

A baby spot or small flood light placed on marquee masked in by a replica of an airline beacon can serve as an excellent ballyhoo. During the day the fac-simile beacon has a definite tie-in pictorial value. At night the beam of light thrown aloft and focused upon a large model airplane or banner placed at some logical point such as roof of opposite building, wall of adjoining structure or at a spot high up on theatre front, will attract every passerby.

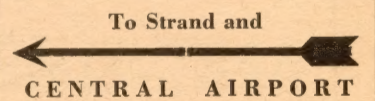
Direction Arrow

The adaptability of direction arrows with this specific picture is clearly obvious. This truly effective unit when logically applied, as in the case of "Central Airport," has a very definite selling value and cannot be recommended too highly.

Spot these on every available 'shot' along every street and every highway leading into town. Don't overlook a vacant building, shed, fence, post, tree or obstruction.

Your local printer in most instances can print these cardboard arrows, although many advertising and show printing houses carry same in stock. The most feasible size to employ is those measuring 4 x 22 inches overall. Be sure to order same in both styles, one with arrow pointing right and other left.

Use a minimum of copy as suggested here.



Teaser Campaign

Copy is furnished here suitable for snipe posters, window and tack cards, throwaways or even newspaper ads, that is bound to awaken tremendous curiosity and start no end of speculation and comment. Use the suggested copy before your regular ads break. Where this idea is used for window cards, the mounting of still CA No. 42 on same will add to its effectiveness. This still shows a typical 'Air Circus' in operation with side-shows, concession tents, etc.

(Suggested Copy)

THRILLS!
THRILLS!
THRILLS!
Attend The Mighty
AIR CIRCUS
at
CENTRAL AIRPORT
(Play Dates Here)
Main City Ticket Office
STRAND THEATRE

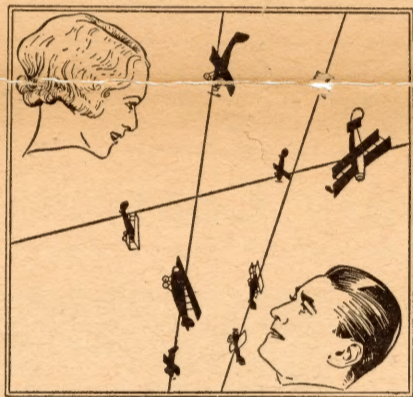
PLANT THIS NOVEL PUZZLE TO HELP SELL "CENTRAL AIRPORT"

NOTE TO EXHIBITOR:—This puzzle can also be used as a splendid throwaway or insert to be folded in heralds on the picture. It is a most unusual type of puzzle and for that reason you should have little difficulty planting it with a newspaper.

Can You Down All These Planes In 3 Shots?



ANSWER TO PUZZLE



Illustrations of puzzle above and answer available in one unit. Order Cut No. 20 Cut 40c Mat 15c

AIRPLANE NOVELTY



The novelty illustrated above is cut out in the form of an airplane and comes complete with an attached rubber band which supplies the motive power. It works on the principle of a bean shooter and is very simple to operate. Every kid in your town will want at least one. Printed on a colored cardboard stock with your imprints and plenty of sales copy it is available at the following prices:

- 1M \$9.00
- 3M 8.50 per M
- 5M 8.00 per M

Order direct from

ECONOMY NOVELTY COMPANY
239 W. 39th St., New York City

Contest for Best Airplane Photos

Every community has a quota of amateur photographers that can be counted in the hundreds and more often thousands. Aeronautics has opened up a tremendous field for their "picture snatching" proclivities. There is hardly a man, woman or child, whether he boasts of a 'brownie' or a graflex, that will not exhibit with pride some 'shot' of an airplane in action, a stunt flyer's perilous exploits, the scene of a crackup, some famous aviator or other 'snap' with an aeronautical background. Some may have even taken shots from the air.

Offer small cash prizes and guest tickets to "Central Airport" for the best amateur photo submitted that deals in any way with aviation. Construct display boards in your lobby for the exhibition of same and identify each entry with its history and the name of photographer.

If your lobby is not suited for such a display, tie in with some advantageously located merchant who specializes in printing and developing amateur photos, or better still your leading camera supply concern.

Mounted stills of the airplane shots from the photoplay should be conspicuously evident together with show-card explaining the contest and advertising the picture's engagement.

CROSSWORD PUZZLE BIG "CENTRAL AIRPORT" PLUG

The following patternless crossword puzzle which contains title of picture as well as names of star and leading lady should be planted in newspaper with offers of a pair of guest tickets to the 25 who first send in correct solutions to the Central Airport Crossword Editor care of the paper. Numbers and definitions are to be printed with the puzzle, the fans being requested to fill out the pattern and words from these two clues. The fact that the title and stars are already on the puzzle, aids in making it easy to solve, but not too easy.



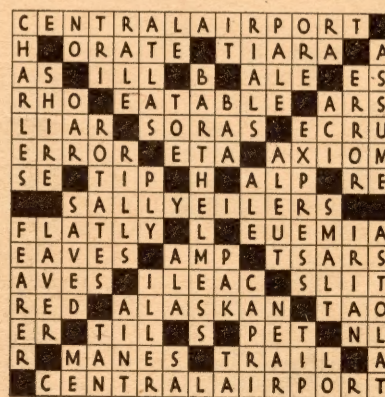
ACROSS

- 1. Title of a Motion Picture. (CENTRAL AIRPORT)
- 12. To speak (ORATE)
- 13. Jeweled crown (TIARA)
- 15. Like (AS)
- 17. Sick (ILL)
- 19. Malt beverage (ALE)
- 20. Plural suffix (ES)
- 21. 17th Greek letter (RHO)
- 23. Suitable for food (EATABLE)
- 26. More than one 'ar' (ARS)
- 27. Prevaricator (LIAR)
- 29. Olive-brown N. A. birds (SORAS)
- 30. Unbleached linen color (ECRU)
- 31. Mistake (ERROR)
- 33. 7th Greek letter (ETA)
- 34. Self-evident truth (AXIOM)
- 35. Symbol for selenium .. (SE)
- 36. Waiters' fee (TIP)
- 38. High mountain (ALP)
- 39. Prefix meaning again... (RE)
- 40. Popular female movie star (SALLY EILERS)
- 41. In a flat manner (FLATLY)
- 43. Healthy blood condition (EUEMIA)
- 46. Edges of roofs (EAVES)
- 47. Ampere abbreviated (AMP)
- 49. Former rulers of Russia (TSARS)
- 50. Hail Maries (AILES)
- 51. Pertaining to the ilium (ILEAC)
- 53. Narrow opening (SLIT)
- 54. A radical (RED)
- 55. Native of Alaska (ALASKAN)
- 57. Taoistic peasant (TAO)
- 58. Comparative ending (ER)
- 59. Same as sesame (TIL)
- 60. To fondle (PET)
- 62. Not listed, abbreviated (NL)
- 63. Hair on horses' necks. (MANES)
- 65. Path through forest ... (TRAIL)
- 67. Same as number 1..... (CENTRAL AIRPORT)

DOWN

- 1. Chaplin's first name... (CHARLES)
- 2. Negative (NO)
- 3. Prefix meaning three... (TRI)
- 4. Harsh breathing noise (RALE)
- 5. Book of maps (ATLAS)
- 6. French article (LE)
- 7. Neuter pronoun (IT)
- 8. English gold coins (1465) (RIALS)
- 9. Wan (PALE)
- 10. Crude metal (ORE)
- 11. Egyptian sun god (RA)
- 14. Take for granted (ASSUME)
- 16. English for county ... (SHIRE)
- 18. STAR (BARTHELMESS)
- 20. Mistake (ERROR)
- 22. Boat implement (OAR)
- 24. Part of the foot (TOE)
- 25. What the black sheep did (BAA)
- 26. Sicilian seaport (ACI)
- 28. Spins (ROTATES)
- 30. Fast train (EXPRESS)
- 32. Little streams (RILLS)
- 34. Native of Aleutians ... (ALEUT)
- 37. To apply to closely (PLY)
- 38. Malt beverage (ALE)
- 41. One who fears (FEARER)
- 42. One who loves (LAVER)
- 44. Pertaining to the iris ... (IRIAN)
- 45. British town mentioned in the Arthurian legends (ASTOLAT)
- 47. Winglike formation (ALA)
- 48. Another form of 'pack' (PAK)
- 51. Sicker (ILLER)
- 52. Island off Italy (CAPRI)
- 55. Contraction of 'are not' (AINT)
- 56. Close by (NEAR)
- 59. Brown by the sun (TAN)
- 61. Point (TIP)
- 63. Myself (ME)
- 64. Continent abbreviated (SA)
- 65. Symbol for tantalum ... (TA)
- 66. Behold (LO)

ANSWER TO PUZZLE



Crossword puzzle and answer illustrations available in one unit. Order Cut No. 17 Cut 40c Mat 15c

Airline Time Table Throwaway

Here is a novel idea for special throwaway to be given out locally. Print up cardboard stock and distribute through your most efficient channels. This same idea can also be used as mailing card. The "time schedule" should be the scheduled starting hour for each show. The time given in copy is merely to show general idea of composition setup.

TIME TABLE

Week of April 15

"CENTRAL AIRPORT" RICHARD BARTHELMESS Chief Pilot

DOWN TOWN TICKET OFFICE STRAND THEATRE

Purchase your tickets at Strand Box Office. Your most thrilling journey of a lifetime starts promptly at

1:30 P. M. 3:30 P. M.
5:30 P. M. 7:30 P. M.
9:30 P. M.

AVIATION PINS GOOD NOVELTY



A great way to reach the kids is by the distribution of this aviation pin illustrated above. The pin has been designed along the lines of insignias used by the leading aeronautic societies. Made of gold plated metal, the illustration and copy has been beautifully worked out in relief. Not only will these pins be very attractive to the kids because of their realistic appearance, but every person coming in contact with the child will get a glimpse of this walking ad for your showing of "Central Airport." In addition to distributing them see that every member of your theatre's personnel wears one.

Prices

1M \$10.00
3M 9.50 per M
5M 9.00 per M

Order direct from

H. L. ROSENTHAL
28 ROBERTS PLACE
IRVINGTON, NEW JERSEY

PLANT THE "MAGIC SQUARE"

Showmen all over the country have used the magic square as a newspaper tieup with gratifying success. It is deciphered by beginning with the circled square, moving one square up or down, right or left (not diagonally) and ending with the square which has the period in it. The accompanying Magic Square conceals the sentence "THE EXCITING DRAMA OF DARING MEN WHO DARE NOT MARRY," made up of forty-two letters of the alphabet. Plant in local paper offering guest tickets (cash prizes if you wish) to the twenty-five persons who are first to send in correct solution.

	D	G		R	R	
A	R	N	I	Y	A	M
M		I	T	.		T
A	O	C	T	H	N	O
D	F	X	E	E	E	R
A	N	G		W	H	A
R	I	M	E	N	O	D

Cut No. 9 Cut 15c Mat 5c

USE ALL PHASES OF AVIATION TO BUILD PICTURE'S ATMOSPHERE

The general theme of "CENTRAL AIRPORT" centers around airplanes, commercial pilots, stunt flyers, air circuses and parachute jumpers. This provides many angles with which to create interest in the picture in advance of your playdates. As a lobby attraction, display airplane motors, propellers, parachutes and all the latest devices of aircraft in connection with your regular lobby advertising which should very strongly sell the names of the entire cast.

secured thru the cooperation of your local airport or flying field. Other interesting exhibits may be secured thru contacting boys' clubs and boy scout troops who have made a specialty of building miniature airplanes. These groups will be eager to participate in the exhibition of their airplane models for prizes obtained from cooperating merchants. In this way considerable added newspaper publicity can be obtained for your theatre and "CENTRAL AIRPORT."

Here is the way we would go about the contest.

Airplane equipment may be se-

Airplane Modeling Contest

Tieup with your local newspaper and merchants to sponsor an airplane modeling contest in conjunction with your showing of "Central Airport." Have the paper publish a photograph of an airplane (Central Airport, No. 9, 89 or Publicity T) together with stories announcing the contest. The idea is to have the contestants copy the published photo of the plane by building models exact drawings. This

from the stage of the theatre and their winning models displayed in the lobby of the theatre. Passes can be given to the ten best entrants in both classes. This stunt can be put over with a bang if properly handled since the school aviation classes and the Boy Scouts will go for it in a big way.

Also contact the department stores and toy stores to arrange window displays of their miniature airplane builders and toys. Supply them with suitable stills from "CENTRAL AIRPORT" for the display.

The larger department stores always carry a stock of airplane parts and implements for window display purposes and these can be very cleverly adapted for "CENTRAL AIRPORT," using stills of the scenes and stars from the picture.

For an Inquiring Reporter Column

One of the most interesting sequences of "CENTRAL AIRPORT" can be adapted to the "Inquiring Reporter" stunt which has always been popular with newspapers and readers alike.

This sequence shows Richard Barthelmess (as Jim, an expert pilot) and Sally Eilers (as Jill a professional parachute jumper) who tour the country giving exhibitions—and they become sweethearts. One day when a friend of Jim's is killed in a crack-up, leaving a wife and two children, Jim says bitterly "Pilots have no right to marry"—hence the topic for discussion:—

"Should Airmen Marry"?

Have your local newspaper assign a reporter and a photographer to call on people at various places in your city and offer one dollar in cash or a pair of guest tickets to see "CENTRAL AIRPORT," for the five answers to the above question that are printed daily.

If you run this "Inquiring Reporter" feature over a period of three days, it means only an outlay of \$15. in cash, which is very small in comparison to the amount of newspaper publicity and word-of-mouth advertising for "CENTRAL AIRPORT." Use this idea one or two days in advance of your opening.

Be sure there is a credit box run at the bottom of the column by the "Inquiring Reporter" referring to "CENTRAL AIRPORT" such as, "For the correct answer to this perplexing question see — RICHARD BARTHELMESS IN 'CENTRAL AIRPORT' COMING TO THE METROPOLITAN THEATRE ON (DATE)" with reference to the sequence in the picture that inspired the question, run at the top of the column.

Teaser Copy Sells Feminine Angle

The copy furnished here can be used for any variety of teaser campaign, either billing, distribution or newspaper ads. It will go far in impressing the fact that "Central Airport" holds an especial appeal for the feminine element.

(Suggested Copy)

CAN YOU NAME THE COMMERCIAL AVIATOR WHOSE LOVE AFFAIR WITH A FEMININE STUNT FLYER, IS BRINGING SCANDAL TO "CENTRAL AIRPORT"?

BURGEE

RICHARD
BARTHELMESS
SALLY EILERS
TOM BROWN
IN
"Central Airport"

In brilliant shades for suspension in lobby or marquee. 20x30 inches, on heavy canvas.

45c Each

MORRIS LIBERMAN
729 B'way, New York, N. Y.

See back page for available pennants.

BIG BALLYHOOS

Perhaps no picture in recent months has lent itself to more attention compelling ballyhoo ideas than "Central Airport."

Spectacular Front of Falling 'Chute

To all theatres whose front lends itself to this idea, it presents traffic stopping possibilities. The same ties in with a sequence in the picture where Sally Eilers as the stunt parachute jumper lands in a tree, leaving her dangling in midair.

Attach a huge facsimile parachute to roof of theatre or to some high projection. Give same the appearance of having been caught there in its descent. To the parachute ropes attach a dummy figure of girl in air togs. The whole presents a most spectacular effect and can be further heightened by placing dummy figure of male airman with outstretched arms on marquee looking up at girl.

For Street Bally

Dress a young man and girl in air-togs who lug between them a huge folded parachute. A banner on bundle should read—

Get an eye and earful of our thrilling experiences

with
RICHARD BARTHELMESS
in
"CENTRAL AIRPORT"
Now Playing STRAND

Airplane Stunt

Airplanes for commercial and advertising purposes are now available in almost every locality. The throwing out of toy paper parachutes from same over the center of town bearing tag with your message is bound to attract a world of attention. This is especially true if you announce in advance that a certain number will have attached to them free tickets to "Central Airport. Heralds can also be thrown out.

In localities where a stunt-man's services can be secured at reasonable expense, a bona-fide parachute jump can serve to ballyhoo the show in a big way. The event should be publicized in advance. Prepare a large banner which jumper can unfurl after the chute has opened.

Mounted Airplane

The mounting of a facsimile aircraft or the fuselage and broken wings of a wrecked plane, suitably bannered, on a truck never fails to compel attention. The same idea used on marquee or over entrance will serve a like purpose.

CUT - OUT DOORKNOB HANGER

THE DARING STORY OF DARING MEN WHO DARE NOT MARRY!



This doorknob hanger is a sure attention-getter and should be given city wide distribution on houses, stores and automobiles. Printed on a good stock the size is 7½" by 9½". Prices including theatre and playdate imprints are as follows:

1M \$4.50
3M 3.75 per M
5M 3.50 per M

Order direct from:
ECONOMY NOVELTY CO.,
239 West 39th Street, New York City

HUGE JIG-SAW PUZZLE FROM 24 SHEET FOR WINDOW DISPLAY

The Motion Picture Herald reports this stunt worked effectively by the Strand, Amsterdam, N. Y.

The pictorial in the 24 sheet of the theatre's current attraction was cut-out and mounted on beaver-board. After jig-sawing the illustration into a multitude of parts with a hand-saw borrowed from a local merchant, the pieces were re-assembled, placed in a merchant's window and labeled "The

Biggest Jig-Saw Puzzle in the World." Remarkable response greeted the display and the local paper gave the stunt space daily. Advertising and stills from the picture were displayed around the jig-saw. Guest tickets were offered those who correctly estimated the number of pieces in the puzzle.

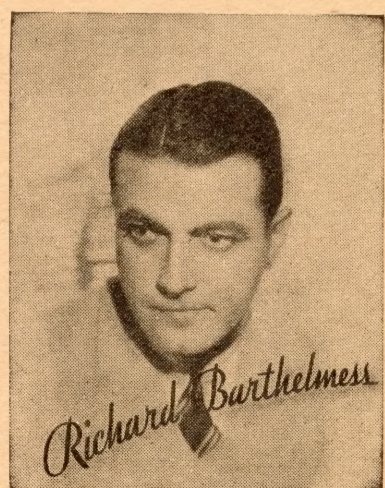
Another angle on the same idea would be to have the 1 or 3 sheet jig-sawed and assembled in the dealer's window.

SPECIAL BLOW-UP

Effective 1-sheet size (28 x 42) enlargement of Richard Barthelmess, mounted on heavy beaver-board, is available black-and-white or color.

Price: \$2 black-and-white
\$3 fully colored.

Order directly from:
PHOTOCOLOR
STUDIOS, INC.
220 W. 42nd St., N.Y.C.



ACCESSORIES



24 SHEET

DESCRIPTION: Background is blue with title in orange fading into yellow with dark green and black shadows. Names of stars in light blue with rest of lettering done in faint orange. Illustration at bottom in brown.



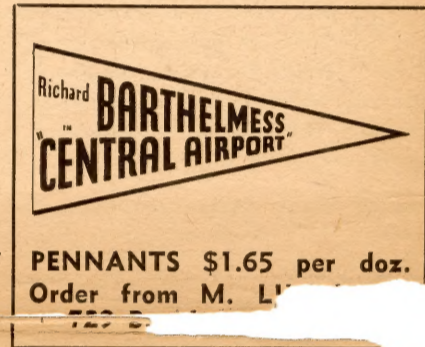
INSERT CARD



WINDOW CARD



SIX SHEET



PENNANTS \$1.65 per doz.
Order from M. L. ...



1-SHEET AND MIDGET WINDOW CARD



THREE SHEET



SLIDE

A GLORIOUS CHANCE TO BUILD ATTENDANCE AND PRESTIGE FOR YOUR THEATRE

With the release of "Central Airport," and for seven consecutive weeks, the Warner Bros.-First National releases offer you a grand opportunity to build your attendance and prestige. Never before in the history of motion pictures has any one company been able to offer to exhibitors and through them to the fans, such seven, consecutive, outstanding star names as are contained in the seven great pictures we are releasing from April 15th to May 27th.

Here are the pictures, the stars and their release dates:

- April 15th.—RICHARD BARTHELMESS in "Central Airport."
- April 22nd.—BARBARA STANWYCK—GEO. BRENT in "Baby Face."
- April 29th.—JOE E. BROWN in "Elmer the Great."
- May 6th.—JAMES CAGNEY in "Picture Snatcher."
- May 13th.—RUTH CHATTERTON—GEO. BRENT in "Lilly Turner."
- May 20th.—GEORGE ARLISS in "The Adopted Father."
- May 27th.—EDWARD G. ROBINSON in "The Little Giant."

And here is what we suggest you do.

Make it your business to acquaint everyone in town with this great line-up of great stars and their great pictures which will play at your theatre. Do it by means of special lobby frames with stills and copy. Carry this big news in your heralds—use underliners in your ads—run special institutional ads proudly announcing the seven great coming pictures. Get out a special letter to your mailing list. Make up a special trailer carrying your personal message which tells your patrons about the unexcelled motion picture entertainment you have secured for them for weeks to come. You can also deliver this personal message in a brief talk from the stage at each performance.

The result of this cumulative campaign will be the establishment of your house as the theatre at which one may be assured of a fine show. It will also serve to bring back former fans who have gotten out of the habit of taking in movies regularly. In short, you will have so advertised your theatre, as presenting the best values in town, that movie fans, when considering taking in a movie, will automatically turn to your theatre first, just as shoppers go to their favorite department store first when out on a shopping tour.

COLORTONE SLIDE



4x5 Colored positive only \$2.00
—Set (pos. and neg.) 3.00
3 1/4 x4 Colored positive only .. 1.50
—Set (pos. and neg.) .. 2.25
Order by No. N-497

NATIONAL STUDIOS, Inc.
226 West 56th Street, New York

Sliding Scale of Prices for Accessories

1-SHEETS	
1 to 50	15c each
51 to 100	13c each
Over 100	11c each
3-SHEETS	
1 to 25	40c each
Over 25	36c each
6-SHEETS	
1 to 10	75c each
11 to 20	70c each
Over 20	65c each
24-SHEETS	
Up to 25	\$2.00 each
Over 25	1.75 each
WINDOW CARDS	
1 to 50	7c each
51 to 100	6c each
Over 100	5 1/2c each
INSERT CARDS	
1 to 25	25c each
26 to 50	22c each
51 to 100	20c each
Over 100	19c each
HERALDS	
1M to 5M	\$3.00 per M
Over 5M	2.75 per M
PHOTOS	
11 x 14 Photos	75c each
(8 in set—colored)	
22 x 28 Photos	80c a set
(2 in set—colored)	
Slides	15c each
Stills	10c each
Midget Window Cards	4c each
Merchandising Plans	Gratis
Music Cues	Gratis

(These prices apply to U. S. only)

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Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

MEDIA
HISTORY
DIGITAL LIBRARY 

www.mediahistoryproject.org